

In Place, In Time



T. HARRISON JUDD
rediscovering the work of
J. ALDEN WEIR

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T. Harrison Judd, *Sunset, Windham*, 2014
pigment ink print on watercolor paper • 26 x 19 1/2 in.

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J. ALDEN WEIR

curated by Anne Dawson



THE ART GALLERY • EASTERN CONNECTICUT STATE UNIVERSITY • JANUARY 14 - FEBRUARY 25, 2016

Artist's Statement

Currently, our society's primary relationship to nature and thus the world is mechanistic - seeking to wrest from everything its secrets - causing everything to be reduced to its potential for utilization and profit. On the other hand, an artistic or aesthetic view of nature and our lives invites contemplation, integration and astonishment.

J. Alden Weir was an artist who sought and lived these things, spending a lifetime studying, learning, loving and practicing his art form. I have attempted to do the same. My chosen art form, photography, has been dismissed by some painters. Alden Weir (I feel) would not have been one of them. His generosity of spirit and passionate commitment to art would not have allowed him to draw a line in the sand about something as narrow as a choice of artistic medium.

Much has changed in the past 100 plus years since Weir was painting.

Only recently there has been an enormous and rapid switch in photography from film to digital. It is all constant change - and yet, as the French are fond of saying, *"Plus ça change, plus c'est la même chose."*

The more I studied him, read about his time in Paris, his passion for art, his *"coup de foudre"* upon meeting his wife Anna, his love for Connecticut and its landscape, the more I recognized vital parts of myself. Despite our different backgrounds & time periods, we had much in common. I grew up and went to high school only a few miles away from his farm in southwestern Connecticut, and like him, moved to Windham to be with the woman I fell in love with, experiencing a thunderbolt of my own. Most significantly, J. Alden Weir and I share an unwavering and unyielding belief in the purpose of art.

What purpose has art? Art is what connects us to the divine, to the mystery of what it is to be alive, to feel the sacred shudder that we lose touch with whenever we insist on pulling things apart, and separate ourselves from where we are, in place and in time.

*T. Harrison Judd
Windham, Conn.*



T. Harrison Judd
Self portrait, Dodgingtown, Conn.
1987

*Pigment ink print on
watercolor paper from
4 x 5 in. Polaroid
instant film negative,
22 x 27 1/2 in.*



J. Alden Weir
Self-Portrait, 1888
Oil on canvas, unframed
21 x 17 in.
National Academy Museum,
New York

Curator's Statement

In *Place, In Time* features original photographs by contemporary Windham artist T. Harrison Judd that demonstrate a shared point of view across time and place with the work of the famous American Impressionist, J. Alden Weir. Part of a multi-dimensional and collaborative project focused on Weir, who also resided in Windham, this exhibition commemorates settings and themes — landscape, local architecture, nature, portraits, still life, views from the studio — from today's perspective that served as inspiration for Weir between 1882 and 1919.

The show explores larger parallels between the two artists' creative practice, imagery and philosophy as well as their shared Windham location and experiences.

Photographs created by Judd before he came to know Weir's work and philosophy are grouped together as *A Shared Aesthetic. A Deliberate Response* presents photographs created by Judd after he came to know and study Weir's life and art. These works were created in direct response to specific Weir paintings or themes.

Taken together, this body of work comprises an inspiring salute to the enduring connections that unite art and life across distant generations.

Anne E. Dawson, Curator

a Shared Aesthetic

T. Harrison Judd
Sirolo, Italy
2006

*Pigment ink print on watercolor paper,
18 x 27 1/4 in.*



J. Alden Weir
Obweebetuck, c. 1908

Oil on canvas, 24 1/2 x 33 3/4 in.

*National Gallery of Art, Washington, DC
Corcoran Gallery of Art 24.3
Bequest of George M. Oyster, George, Jr., 1924*





T. Harrison Judd
*Top portion, showing brick patterning,
 American Thread Mills
 Bldg. No. 2 smokestack, Willimantic, Conn.
 2011*

*Pigment ink print on watercolor paper,
 22 1/2 x 33 3/4 in.*



J. Alden Weir
 The Factory Village, 1897

Oil on canvas, 29 x 38 in.

*Purchase, Marguerite and
 Frank Cosgrove Jr. Fund, 1998
 The Metropolitan Museum of Art*



T. Harrison Judd
The Road to Newtown
 1984

*Pigment ink print on watercolor paper
 from 35mm film positive,
 16 2/3 x 11 in.*



J. Alden Weir
The Road to Willimantic, c. 1895-1903
Pencil and pastel on pale grey paper
11 x 16 3/4 in.,
Private Collection



T. Harrison Judd
*Looking southeast from American Thread Mills Bldg. No. 2,
 with a view of the river and the smokestack, Wilimantic, Conn.*
 2011

*Pigment ink print on watercolor paper,
 22 1/2 x 33 3/4 in.*

J. Alden Weir
Willimantic, Connecticut, 1903

Oil on canvas, 20 x 24 in.

*Collection of Arizona State University Art Museum
 Gift of Oliver B. James*

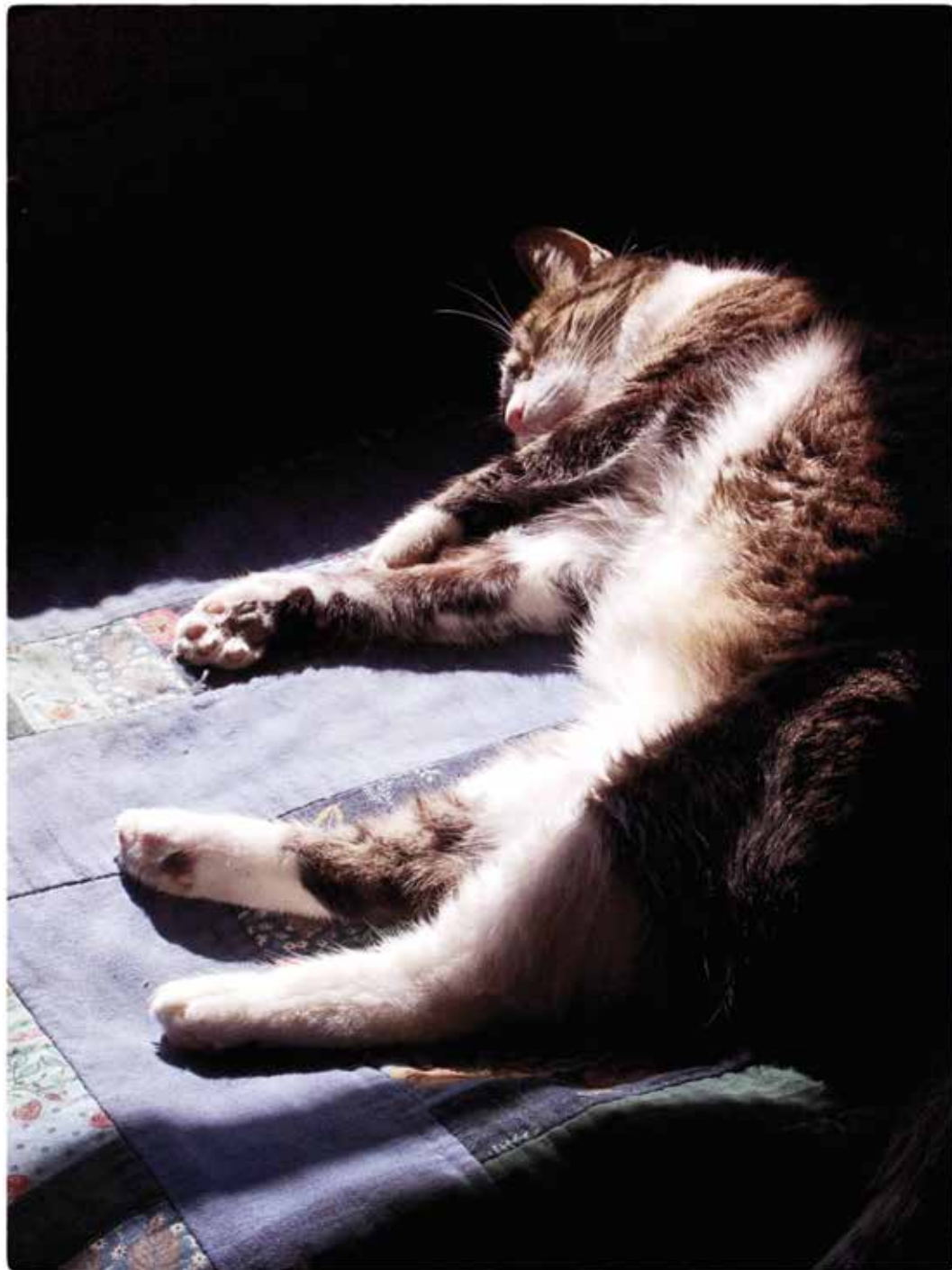


T. Harrison Judd
Skippy
2012

*Pigment ink print
on watercolor paper,
16 x 21 1/4 in.*



J. Alden Weir
Bush, 1882
Oil on wood, 38 x 19 1/2 in.
Private Collection





T. Harrison Judd
Monroe, Connecticut
 1993

*Pigment ink print on watercolor paper
 from 35mm film positive,
 11 x 16 2/3 in.*



J. Alden Weir
Farmhouse, Connecticut, n.d.
Watercolor on paper, 6 x 7 in.
Private collection

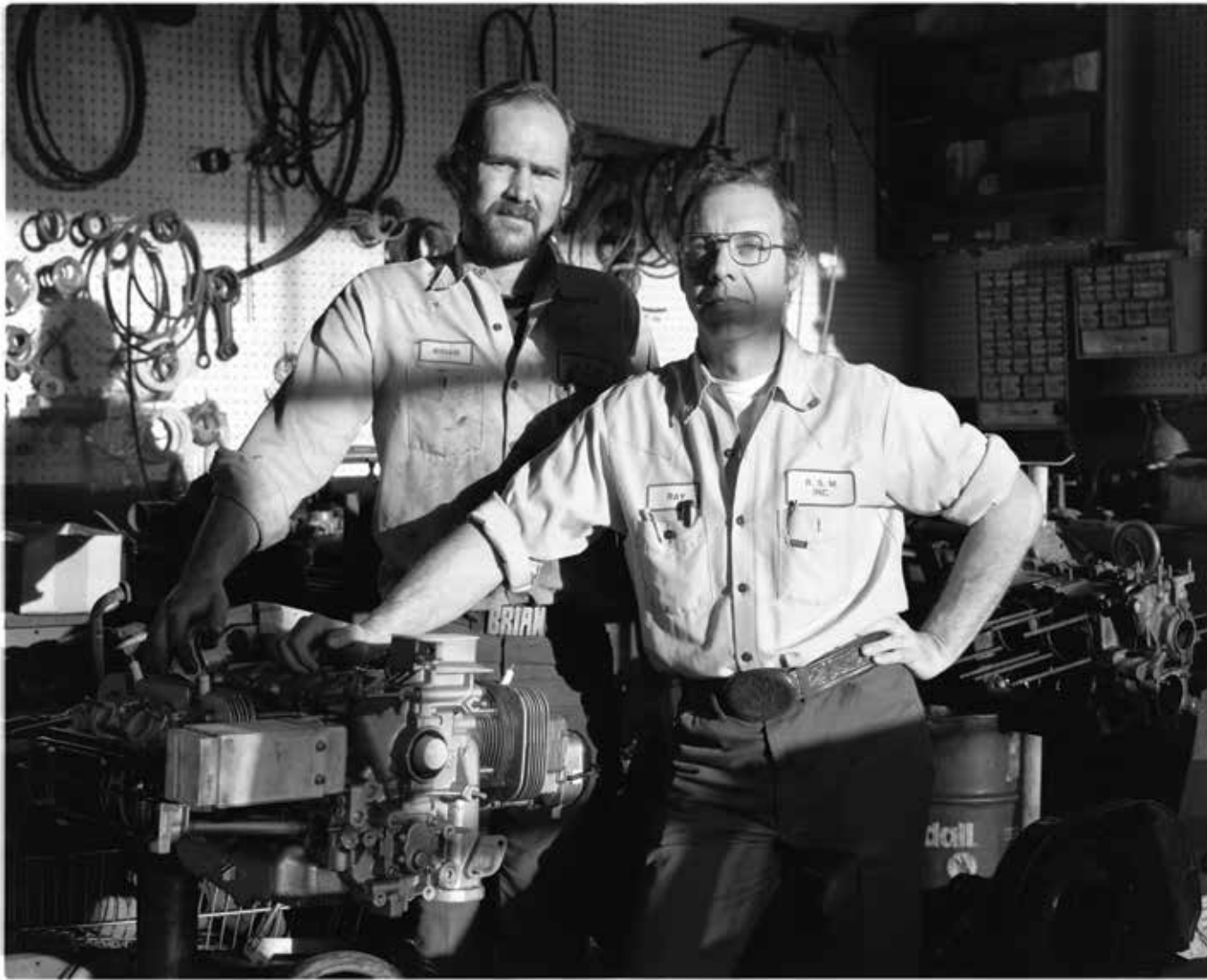
T. Harrison Judd
Mrs. Aileen Eliza Burdick
1985

*Pigment ink print on watercolor
paper from 4 x 5 in.
film negative
22 x 27 in.*

Reference
J. Alden Weir
Mrs. Robert W. Weir,
c. 1885

Oil on canvas, 24 x 20 in.
Los Angeles County Museum of Art





T. Harrison Judd
Danbury Mechanics. 1986
 Pigment ink print on watercolor paper
 from 4 x 5 in. film negative
 22 x 28 in.



J. Alden Weir
Milkmaid of Popindrecht, 1882
 Oil on canvas, 76 1/2 x 51 3/16 in.
 Brigham Young University Museum of Art
 Purchase/gift of M. Young Estate

T. Harrison Judd
Untitled | An American Girl
1991

*Pigment ink print
on watercolor paper
from 4 x 5 in. film negative,
22 1/2 x 28 1/4 in.*



J. Alden Weir
An American Girl, c. 1912

*Oil on canvas,
36 x 28 1/4 in.*

Private Collection



T. Harrison Judd
On the Piazza
2005

*Pigment ink print
on watercolor paper,
21 1/4 x 14 in.*



J. Alden Weir
On the Piazza, c. 1887-1892
Drypoint on paper, 4 x 4 15/16 in.
Smithsonian American Art Museum,
Gift of Brigham Young University 1972

a Deliberate Response

T. Harrison Judd
The Woman in Black
2015

*Pigment ink print
on watercolor paper,
21 x 32 in.*



Julian Alden Weir
Girl in Black, 1910

*Oil on canvas,
25 5/8 x 20 5/16 in.*

*Brooklyn Museum of Art,
Gift of Frank L. Babbott*





T. Harrison Judd
Tom Hébert
 2015

*Pigment ink print
 on watercolor paper,
 21 x 32 in.*



J. Alden Weir,
Portrait of Louis G. Frink, 1910

*Oil on canvas,
 27 x 34 in.*

*The Art Gallery,
 Eastern Connecticut State University*



above

T. Harrison Judd
The Muse of Music
2015

*Pigment ink print on
watercolor paper,
21 x 32 in.*

Reference

Julian Alden Weir
The Muse of Music, 1881/1884

Oil on canvas, 44 1/8 x 34 1/2 in.

*The Fine Arts Museums of
San Francisco*

right

T. Harrison Judd
*Portrait of Vivian with
head resting on hand*
2015

*Pigment ink print on
watercolor paper,
21 x 32 in.*



J. Alden Weir

*Anna Dwight Weir Leaning on
Her Elbow*, c. 1890-1892

*Oil on canvas,
24 x 20 in.*

Private collection





left
T. Harrison Judd
At the Piano
2015
Pigment ink print
on watercolor paper,
21 x 32 in.



above
T. Harrison Judd
Richard Jaworowski
2015
Pigment ink print on
watercolor paper,
21 x 32 in.

Reference
Julian Alden Weir
Olin Levi Warner, 1879/80
Oil on canvas,
36 x 29 in.
National Academy Museum, New York



J. Alden Weir
At the Piano,
1890
Oil on canvas,
39 x 47
Private collection



left
T. Harrison Judd
An Autumn Stroll,
Obweebetuck Mountain
2015

*Pigment ink print
on watercolor paper,
20 x 30 in.*

right
T. Harrison Judd
View from my studio,
Windham
2015

*Pigment ink print
on watercolor paper,
20 x 30 in.*



J. Alden Weir
The Spring House, c. 1904-1918

*Oil on canvas,
33 ½ x 26 ½*

The William B. Carlin Trust



T. Harrison Judd
Leaf study, Windham, Conn.
2010
Pigment ink print on watercolor paper,
23 x 15 1/3 in.

Reference
Julian Alden Weir
Leaf Study, n.d.
Watercolor, Gouache, Charcoal,
15 x 10 5/8 in.
Brigham Young University Museum of Art



T. Harrison Judd
Mullen Hill, Windham
2015

*Pigment ink print on watercolor paper,
30 x 20 in.*

Reference

J. Alden Weir

Windham From Mullen Hill, c. 1902

Oil on canvas, 24" x 20 in.

Florence Griswold Museum



J. Alden Weir
Obweebetuck, c. 1908
 Oil on canvas, 19 1/2 x 23 1/4
 Private Collection

T. Harrison Judd
Obweebetuck Meadow
 2015

*Pigment ink print
 on watercolor paper,
 20 x 30 in.*



T. Harrison Judd,
Illuminated Apple, 2015
21 x 21 in.
Pigment ink print on watercolor paper